



U.S. Department of Justice

Federal Bureau of Investigation

Washington, D.C. 20535

October 22, 2008

MR. WILLIAM J. MAXWELL
DEPARTMENT OF ENGLISH
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
608 SOUTH WRIGHT STREET
URBANA, IL 61801

Subject: BLACK ARTS REPERTORY THEATER/SCHOOLS

FOIPA No. 1110008- 000

Dear Mr. Maxwell:

The enclosed documents were reviewed under the Freedom of Information/Privacy Acts (FOIPA), Title 5, United States Code, Section 552/552a. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was inserted in the file to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Form OPCA-16a:

Section 552

Section 552a

- | | | |
|--|---|---------------------------------|
| <input checked="" type="checkbox"/> (b)(1) | <input type="checkbox"/> (b)(7)(A) | <input type="checkbox"/> (d)(5) |
| <input checked="" type="checkbox"/> (b)(2) | <input type="checkbox"/> (b)(7)(B) | <input type="checkbox"/> (j)(2) |
| <input type="checkbox"/> (b)(3) _____ | <input checked="" type="checkbox"/> (b)(7)(C) | <input type="checkbox"/> (k)(1) |
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| <input checked="" type="checkbox"/> (b)(6) | | <input type="checkbox"/> (k)(7) |

141 page(s) were reviewed and 101 page(s) are being released.

☐ Document(s) were located which originated with, or contained information concerning other Government agency(ies) [OGA]. This information has been:

- ☐ referred to the OGA for review and direct response to you.
- ☐ referred to the OGA for consultation. The FBI will correspond with you regarding this information when the consultation is finished.

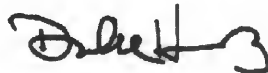
☒ You have the right to appeal any denials in this release. Appeals should be directed in writing to the Director, Office of Information and Privacy, U.S. Department of Justice, 1425 New York Ave., NW, Suite 11050, Washington, D.C. 20530-0001 within sixty days from the date of this letter. The envelope and the letter should be clearly marked "Freedom of Information Appeal" or "Information Appeal." Please cite the FOIPA number assigned to your request so that it may be easily identified.

☐ The enclosed material is from the main investigative file(s) in which the subject(s) of your request was the focus of the investigation. Our search located additional references, in files relating to other individuals, or matters, which may or may not be about your subject(s). Our experience has shown, when ident, references usually contain information similar to the information processed in the main file(s). Because of our significant backlog, we have given priority to processing only the main investigative file(s).

If you want the references, you must submit a separate request for them in writing, and they will be reviewed at a later date, as time and resources permit.

☒ See additional information which follows.

Sincerely yours,

A handwritten signature in black ink, appearing to read "D. Hardy", followed by a stylized flourish or number "3".

David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

Enclosure(s)

In response to your Freedom of Information Act request, enclosed is a processed copy of FBI Headquarters file 105-141216.

EXPLANATION OF EXEMPTIONS

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b)(1) (A) specifically authorized under criteria established by an Executive order to be kept secret in the interest of national defense or foreign policy and (B) are in fact properly classified to such Executive order;
- (b)(2) related solely to the internal personnel rules and practices of an agency;
- (b)(3) specifically exempted from disclosure by statute (other than section 552b of this title), provided that such statute(A) requires that the matters be withheld from the public in such a manner as to leave no discretion on issue, or (B) establishes particular criteria for withholding or refers to particular types of matters to be withheld;
- (b)(4) trade secrets and commercial or financial information obtained from a person and privileged or confidential;
- (b)(5) inter-agency or intra-agency memorandums or letters which would not be available by law to a party other than an agency in litigation with the agency;
- (b)(6) personnel and medical files and similar files the disclosure of which would constitute a clearly unwarranted invasion of personal privacy;
- (b)(7) records or information compiled for law enforcement purposes, but only to the extent that the production of such law enforcement records or information (A) could be reasonably be expected to interfere with enforcement proceedings, (B) would deprive a person of a right to a fair trial or an impartial adjudication, (C) could be reasonably expected to constitute an unwarranted invasion of personal privacy, (D) could reasonably be expected to disclose the identity of confidential source, including a State, local, or foreign agency or authority or any private institution which furnished information on a confidential basis, and, in the case of record or information compiled by a criminal law enforcement authority in the course of a criminal investigation, or by an agency conducting a lawful national security intelligence investigation, information furnished by a confidential source, (E) would disclose techniques and procedures for law enforcement investigations or prosecutions, or would disclose guidelines for law enforcement investigations or prosecutions if such disclosure could reasonably be expected to risk circumvention of the law, or (F) could reasonably be expected to endanger the life or physical safety of any individual;
- (b)(8) contained in or related to examination, operating, or condition reports prepared by, on behalf of, or for the use of an agency responsible for the regulation or supervision of financial institutions; or
- (b)(9) geological and geophysical information and data, including maps, concerning wells.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

- (d)(5) information compiled in reasonable anticipation of a civil action proceeding;
- (j)(2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals;
- (k)(1) information which is currently and properly classified pursuant to an Executive order in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods;
- (k)(2) investigatory material compiled for law enforcement purposes, other than criminal, which did not result in loss of a right, benefit or privilege under Federal programs, or which would identify a source who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(3) material maintained in connection with providing protective services to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056;
- (k)(4) required by statute to be maintained and used solely as statistical records;
- (k)(5) investigatory material compiled solely for the purpose of determining suitability, eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his/her identity would be held in confidence;
- (k)(6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process;
- (k)(7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his/her identity would be held in confidence.

FEDERAL BUREAU OF INVESTIGATION
FOIPA
DELETED PAGE INFORMATION SHEET

Serial Description ~ COVER SHEET 11/11/1111

Total Deleted Page(s) ~ 40

Page 80 ~ b6, b7C
Page 95 ~ b6, b7C
Page 98 ~ b6, b7C
Page 99 ~ b6, b7C
Page 100 ~ b6, b7C
Page 101 ~ b6, b7C
Page 102 ~ b6, b7C
Page 103 ~ b6, b7C
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Page 137 ~ b6, b7C
Page 143 ~ b6, b7C
Page 144 ~ b6, b7C

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SAC, New York

May 26, 1965

Director, FBI

1 -

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**BLACK ARTS REPERTORY
THEATRE SCHOOL
INTERNAL SECURITY - MISCELLANEOUS**

FD-302-17-9-0
105-9-74
FBI

Page two of the May 4, 1965, issue of "Challenge," the Progressive Labor Party (PLP) weekly newspaper, reports that the Black Arts Repertory Theatre School, 109 West 130 Street, New York City, was scheduled to open on April 30, 1965.

The article noted that a series of events had been planned for April 30, May 1 and May 2, 1965, to introduce the community to the school. The article stated that a panel to discuss the "Black Artist and Revolution" was scheduled for May 2, 1965, and that among the scheduled panelists was Selma Sparks. It is noted that Selma Sparks is the Feature Editor of "Challenge."

Further examination of this article indicates that a number of individuals who were scheduled to participate in the three-day opening ceremonies of the school have previously participated in civil rights demonstrations sponsored by the PLP or by PLP fronts.

New York will review its files and contact appropriate sources to determine the individuals or organizations responsible for the founding of this school. The Bureau is to be advised of the results of the file review and informant contacts. If it is determined that this school is a front organization of the PLP or any other subversive group, an appropriate recommendation should be submitted as to whether the activities of the school warrant investigation.

Bureau files contain no information identifiable with this school.

Tolson _____
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DeLoach _____
Casper _____
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Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
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(4)

ENCLOSURE

MAILED 8
MAY 25 1965
COMM-FBI

105-141216-1
MAY 26 1965

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-20-80 BY SP5 RJG/94

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TO THE DIRECTOR, FBI

FROM THE SAC, NEW YORK

RE: [illegible]

BACK

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Black Arts School Set

On Friday, April 30, the Black Arts Repertory Theatre School was scheduled to open at 109 West 130 St. A series of events has been planned to introduce the community to the theatre school.

On Friday night at 8:30 there was to be a poetry reading at the Black Arts building by a group of black poets including: LeRoi Jones, Charles Patterson, Roland Snellings, Ishmael Reed, LeRoi Bibbs, Larry Neal, William Patterson, Ojijiko and others.

Saturday, May 1, at 1 p.m., a parade was to proceed from 109 W. 130 St. up Lenox Ave. to 125 St. over to 7 Ave. and back to the theatre. Leading the parade will be actors from LeRoi Jones' play, The Toilet, the Albert Ayler Quartet, the Sun Ra Myth Arkestra and Afro drummers and dancers.

That night at 8:30 a jazz concert, followed by a party, was scheduled at the theatre, a repeat of the March 28 Village Gate concert, New Black Music. It will include, among others, the Sun Ra-Myth Science Arkestra, Albert Ayler, Archie Shepp, Rashied Ali and The Dynatoners.

On Sunday at 4 p.m., actors from the Off Broadway production The Toilet were to perform. At 5 p.m., a panel was to discuss the Black Artist and Revolution. Panelists will include: LeRoi Jones, Sun Ra, Roland Snellings, Bob Hamilton, Selma Sparks, Bob Thompson, Steve Young, Harold Cruz and Cecil Taylor.

Everyone was invited to join the opening weekend activities.
 —Sparks

The Washington Post and Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____

Date May 4, 1965

CHALLENGE

Page 2

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 11-20-80 BY SP5 RJG/gag

105-141216-1

ENCLOSURE

Let to NY
 5/26/65
 RFB: [unclear]

SAC, New York (100-155529)

1 -

9/13/65

Director, FBI (105-141216)

BLACK ARTS REPERTORY THEATRE
IS - MISC

Re New York FD-205 dated 9/1/65 captioned as
above. Referenced FD-205 noted that a communication regarding
the Black Arts Repertory Theater would be received at the
Bureau by 9/24/65.

New York is instructed to insure that said communication
reaches the Bureau by that date, as no further delay in this
matter will be tolerated.

BPM:rth
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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP-4BJG/TCG

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MAILED 5
SEP 10 1965
COMM-FBI

REC-41
EX 105

105-141216-2

19 SEP 14 1965

SEP 20 1965

MAIL ROOM ☒ TELETYPE UNIT ☐

Federal Bureau of Investigation
Records Branch5-21, 1965

☐ Name Searching Unit - Room 6527
☐ Service Unit - Room 6524
☐ Forward to File Review
☐ Attention ☐
☒ Return to ☐ 811RB
Supervisor Room Ext.

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Type of References Requested:

☐ Regular Request (Analytical Search)
☒ All References (Subversive & Nonsubversive)
☐ Subversive References Only
☐ Nonsubversive References Only
☐ Main _____ References Only

Type of Search Requested:

☐ Restricted to Locality of _____
☒ Exact Name Only (On the Nose)
☐ Buildup ☐ Variations

Subject

Black Art Repertory

Birthdate & Place

Address

Theater School

Localities

R# _____ Date 5-21 Searcher Initials Em

Prod. _____

FILE NUMBER

SERIAL

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ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 3/22/00 BY SP-4 BJA/TCG

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LeRoi Jones' School Presents Black Photography Exhibit

The Black Arts School, founded by brilliant poet-playwright LeRoi Jones, announced this week a new photography exhibition by Afro-American photographers to preview Friday, August 20, at 8:00 p.m. and to run through September 20 at The Black Arts Repertory Theatre School, 109 West 130th Street, New York City.

The unique cultural institution, the only one of its kind in the Western Hemisphere,



JONES

agers, etc.

Its previous presentations included two plays by Jones.

The current exhibition was assembled by Leroy McClucas, noted photographer and film maker.

The exhibition will show the lives of Afro-Americans and their expression.

PHOTOGRAPHERS PARTICIPATING in the Black Arts exhibition will include: Albert Fennar, Danny Dawson, Cliff Chandler, Herbert Randell, Mario Astorga, Lou Draper, James Mitchell, Donald McFadden, Curt Clemons, Bill King, Jr., Ramon Gibson and James Hinton.

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 3/23/00 BY SP4 bja/hcy

The Washington Post and _____
 Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Baltimore Sun _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
 Date 8-27-65
 MUHAMMAD SPEAKS
 Page 26

REC-23

NOT RECORDED
 191 OCT 19 1965

File
 105-141216
 5-26
 80 OCT 20 1965

OCT 18 1965

RECEIVED
FBI - NEW YORK
OCT 18 1965

EXEMPTED FROM AUTOMATIC
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AUTHORITY DERIVED FROM:
FBI AUTOMATIC DECLASSIFICATION GUIDE
EXEMPTION CODE 25X(1)
DATE 06-24-2008

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE

CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

CONFIDENTIAL

REPORTING OFFICE NEW YORK	OFFICE OF ORIGIN NEW YORK	DATE 9/24/65	INVESTIGATIVE PERIOD 6/2/65-9/21/65
TITLE OF CASE BLACK ARTS REPERTORY THEATRE SCHOOL		REPORT MADE BY <div></div>	TYPED BY bmp
		CHARACTER OF CASE IS - MISCELLANEOUS	

REFERENCE:

Bulet to NY, 5/26/65.

ADMINISTRATIVE:

One copy of this report is being furnished to DCS-I, DIO, OSI, and Secret Service due to their interests in minority group activities and, in particular,

One copy of this report is also being furnished San Francisco for its information as investigation shows that the Black Arts Theatre is getting help from the Bay Area Friends of the Black Arts.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

11-26-80
CLASS. & EXT. BY SP5 RJG/gag
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 9-24-85

APPROVED <div></div>	SPECIAL AGENT IN CHARGE <div></div>	DO NOT WRITE IN SPACES BELOW	
COPIES MADE: 5 - Bureau (RM) 1 - DCS-I, First Army, NYC (RM) 1 - DIO, Third Naval District, NYC (RM) 1 - Second OSI District, USAF, NYC (RM) 1 - Secret Service, NY, NY (RM) 1 - San Francisco (Info) (RM) 2 - New York (100-155529)		105-141216-3	REC-11 REC-610 ST-128
Dissemination Record of Attached Report		Notations	
Agency	RAO-ISO, ONI, OSI, ACS	3-22-00	
Request Recd.	UCL 1 2 3 4 5 6 7 8 9 10 11 12	CLASSIFIED BY SP4 BJA/Hag	
Date Fwd.	10/18/65	DECLASSIFY ON: 25X(1)	
How Fwd.	OC A 1 R/S		
By	RDS/HK/...		

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CC TO: *Photo*
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NY 100-155529

ADMINISTRATIVE (Cont'd):

This report is classified "~~Confidential~~" as data furnished by NY T-1, NY T-2, NY T-3, NY T-5, NY T-6 *u* and NY T-7 could result in identification of these sources of continuing value and impair their future effectiveness thereof, and such impairment could have an adverse effect upon the national defense interests of the United States.

[redacted] and former [redacted] are the PLP informants who were contacted in June, 1965. *(X) u*

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The Louis M. Rabinowitz Foundation, Incorporated, is characterized by [redacted] [redacted] and [redacted] *(X) u*

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This case is being placed in closed status at the NYO as investigation at this time does not indicate that the Black Arts Theatre School is a PLP front or front of any other organization in NYC. In the event that information is received in the future that the Black Arts is a front organization, this case will be reopened for additional investigation.

INFORMANTS:

Identity of Source

NY T-1
[redacted]

File Number Where Located

157-1258-1B3(1)

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157-1258-1B4(7)

-1B4(10)

-1B4(9)

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Gow, in Room,
w/142-132 file*

- B -
COVER PAGE

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NY 100-155529

INFORMANTS (Cont'd):

Identity of Source

File Number Where Located

NY T-2

(C)

[REDACTED]

Used to characterize the FBCC.

NY T-3

157-1258-1B4(1)

[REDACTED]

(14)

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NY T-4

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NY T-5

[REDACTED]

Used to characterize

[REDACTED]

NY T-6

[REDACTED]

Used to characterize

[REDACTED]

and

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NY T-7

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[REDACTED]

- C* -
COVER PAGE

UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
~~CONFIDENTIAL~~

- 1 - DCS-I, First Army, NYC (LM)
- 1 - DIO, Third Naval District, NYC (RM)
- 1 - Second OSI District, USAF, NYC (RM)
- 1 - Secret Service, NY, NY (LM)

Copy to:

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Report of:

[Redacted]
9/24/65

Office:

New York, New York

Date:

100-155529

Field Office File #:

Bureau File #:

BLACK ARTS REPERTORY THEATRE SCHOOL

Title:

INTERNAL SECURITY-MISCELLANEOUS

Character:

proper & cover (SP) list with sign!

Synopsis: The Black Arts Repertory Theatre School is located at 109 West 130th Street, NYC, and was originated in April, 1965, by [Redacted]. The Black Arts Theatre School is a center for black people for instructions in cultural programs and is a center for the exchange of ideas among black people in an effort to help them help themselves. Information received that the Black Arts Theatre School has received financial assistance from the Louis M. Rabinowitz Foundation, Incorporated, NYC. Courses offered in Black Arts Theatre School for summer, 1965, set forth. PLP sources contacted in June, 1965, and advised they had no knowledge that the Black Arts Theatre School was a PLP front.

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- C -

DECLASSIFIED BY SP-4 bya/Hog
ON 3/23/00~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

GROUP 1
Excluded from automatic
downgrading and
declassification.

11-26-80
CLASS. & EXT. BY SP-5 RJG/379
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 9-24-85

3

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NY 100-155529

DETAILS:

I. ORGANIZATION

A. Location

The Black Arts Repertory Theatre School is located at 109 West 130th Street, New York City.

NY T-1

May 3, 1965

B. Origin, Aims and Purposes

Source furnished a letter which set forth the purposes of the Black Arts Repertory Theatre School.

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This letter, address to "Dear Brothers and Sisters", sent out over the names of [redacted] and [redacted] reads as follows:

"This April in Harlem The Black Arts Repertory Theatre/School will open its doors to the people of the ghetto and to black people everywhere. It is our hope that we may build a continuing theatre against the background of a program of studies in the arts and culture of black people. The Black Arts will seek to instruct young black people in the dramatic arts and related subjects. Its overall cultural program includes courses in remedial education, music, dance, photography, writing, painting and history. As a repertory theatre The Black Arts will perform works that speak specifically to and of the lives of black people today. The Black Arts will not only portray but examine the experience of the black man in contemporary society.

"The Black Arts will also act as a bridge of communication between the contemporary artist and the black community at large. By securing black artists

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NY 100-155529

as teachers, lecturers, staff members and performers, we hope to bring the artist and the community into direct contact with one another and provide a place for the exchange of ideas. The Black Arts will provide instruction in the cultural history of black people while providing practical instruction and experience in the arts. ✓

"The Black Arts will act as a center for the arts and culture and as a social organ in the community. Along with courses in and relating to the arts there will be established programs of remedial education to serve the community and an office of employment for both artists and students. For the permanent staff and visiting lecturers and performing artists we hope to be able to offer some small salary. This will depend on the expense of operating the school and the amount of money we can secure through donations and charging for plays, concerts, special lectures and panels, etc.

"Right now we are still in the planning and organization stages of the project. We are already receiving help from artists and interested people here in New York and from a group of brothers and sisters in California, who under the name of The Bay Area Friends of The Black Arts are working hard to raise money and support, and collect equipment for the theatre/school. We still need money and/or commitments from people who would be willing to help get this project together and keep it going. If you can offer us your aid and assistance or send us the names and addresses of other black people who you think would be interested in a program of this kind, we think that together we can give to our people the insight and help we as socially responsible people can give, and receive from them in return the encouragement and support we as artists need."

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Source advised that as of August 15, 1962.

[redacted]
Chapter of the Fair Play for Cuba Committee
(FPCC).

[NY T-2
August 15, 1962] *Ku*

A characterization of the FPCC appears
in the Appendix hereto.

The May 4, 1965, issue of "Challenge", a newspaper
published by the Progressive Labor Party (PLP) in New York
City, page two, carried an article announcing that the
Black Arts Repertory Theatre School, 109 West 130th
Street, New York City, was scheduled to open on April 30,
1965.

The article noted that a series of events had
been planned for April 30 and May 1 and May 2, 1965, to
introduce the community to the school and a panel to
discuss "the black artist and revolution" was scheduled
for May 2, 1965. One of the panelists was listed as
[redacted]

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The August 24, 1965 issue of "Challenge"
lists [redacted] of
this publication.

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A characterization of the PLP appears
in the Appendix hereto.

Source furnished a booklet captioned "The
Black Arts Repertory Theatre School, 109 West 130th
Street, New York, New York", [redacted]
[redacted]

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~~CONFIDENTIAL~~

NY 100-15529

This booklet set forth that the purposes of the Black Arts Repertory School were as follows:

"The Black Arts is a school for black artists: black magicians. It is also a center where the magic art of these black people can be seen. Music, dance, poetry, drama, the plastic arts are part of TBA's concern i.e. letting black people know what these are formally, so they may understand even more precisely the strength of their minds. This is not 'art for art's sake', this is art for the sake of world spirit, for the sake of restoring cultural understanding to the American black man, so that he may be better able to judge what's happening with the world, and so that he may discover how to take over his rightful place, master of the powers of darkness, powers that animate and give beauty to the world. As a repertory theatre, the Black Arts will project images of black power, to move, delight and instruct black people. The school will not only teach black arts but mathematics, reading and writing as remedial courses as well as subject courses in practical job training e.g. clerical skills and key punch and digital computer operations. There will also be a children's theatre, Saturday afternoons, where a new image of the world will be given to our youth, so that they may be better able to determine in the future how they want to live, despite the weakness and futility of their fathers"

NY T-3
June 21, 1965

Xu

II. FINANCES

b7D

~~CONFIDENTIAL~~

NY 100-155529

~~CONFIDENTIAL~~
Progressive Labor Party b6 b7C

Source advised that on April 18, 1965,
at the PLP National Convention, held in
New York City, [redacted]
[redacted]

[NY T-5
April 19, 1965] *Xu*

Source furnished a leaflet issued by the
Black Arts Repertory Theatre School, 109 West 130th
Street, New York City, which set forth the following
dates and activities at the school:

*Full
Schedule
given!*

May 21	Albert Ayler Quartet
May 22	Albert Ayler Quartet
May 23 5 p.m.	"The Black Man as a Revolutionary", panel discussion.
May 24 8:30 p.m.	[redacted] poetry reading.
May 28 8:30 p.m.	[redacted] Marian Brown Quartet
May 29 8:30 p.m.	[redacted] Marian Brown Quartet
May 30 3:00 p.m. to 8:00 p.m.	Group show, "Black Painter"
May 30 8:30 p.m.	"Black Directions", panel discussion.
May 31 8:30 p.m.	[redacted] poetry reading.

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NY 100-155529

The leaflet also announced that on Monday evenings there would be poetry readings at the school and on Friday and Saturday evenings musicals would be held, admission \$.99.

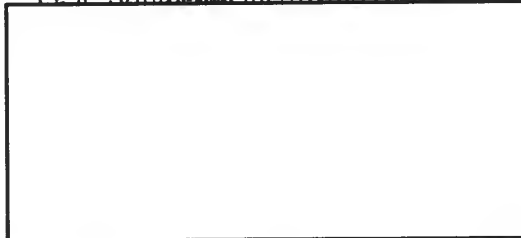
Source furnished a leaflet which set forth that the Black Arts Summer School would hold registration June 1, 1965, for classes that were to begin on June 14, 1965. Registration fee was listed as \$2.00 and tuition \$1.50 per class, \$4.00 per week for classes meeting four or more times a week and \$.75 per class for children.

The classes offered are as follows:

Acting
Business Machines
Clerical Job Training
Cultural Philosophy
Dance
Cinema
Music
Painting
Playwriting
Poetry
Political Science
Psychology of Migration
Remedial Reading and Mathematics
Social History of the West

This leaflet also listed a "partial listing of faculty" which was given as follows:

(OF SUBJECT ORGANIZATION)



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NY

NY 100-155529

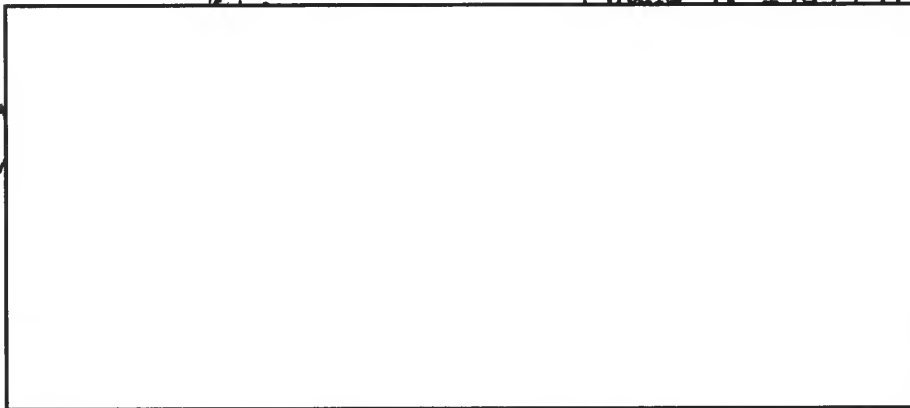
Faculty of Subject ORGANIZATION

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NY T-1
June 4, 1965

Xu



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Source furnished a leaflet issued by the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, which announced that the school would present "Black Painting Direction" on Sunday, May 30, 1965, 3:00 p.m. to 8:00 p.m., with a panel discussion on black painting and directions.

Source furnished a leaflet captioned "From Outer Space" which announced that the Black Arts Theatre would present "Music of the Spheres, Travel the Space Waves to Mars, Venus and Beyond with Sumra and His Myth-Science Orchestra" at 109 West 130th Street, New York City, at 8:30 p.m., admission \$.99.

On May 30, 1965, a panel discussion was held at the Black Arts Theatre. This panel discussion was attended by about fifty people. [redacted] was present but did not participate. The panel was composed of artists who discussed Negro art.

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NY T-1
June 4, 1965,
June 5, 1965

Xu

NY 100-155529

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Source advised that on June 11, 1965, a television group, the National Education Association, from Channel 13 in New York City, came to the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, to film a program. [redacted] was present and asked the television director if he had a black cameraman. When it was determined that the crew did not have a Negro cameraman, [redacted] ordered the television crew to take down their equipment and leave. (X)u

[NY T-.3
June 16, 1965] (X)u

On June 18, 1965, [redacted] discussed the summer program of the Black Arts Repertory Theatre School. [redacted] stated he planned to have over 100 public school students enrolled at the Black Arts during July and August and all of the instructors would be black teachers. (X)u

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[NY T-1
June 23, 1965] (X)u

Source furnished a printed circular which set forth that the Black Arts Repertory Theatre School, 109 West 130th Street, New York City, "an independent non-profit organization, by, for and about black people", was offering an eight weeks summer session beginning June 14, 1965. Courses would be offered on the following subjects:

- Art
- Acting
- Dance
- Film Making and Photography
- History
- Music
- Special Black Arts Course - Playwriting and Poetry Writing
- Remedial Education and Skills

~~CONFIDENTIAL~~

NY 100-155529

President Fair Play for Cuba Committee

SUBJECT ORGANIZATION

Ed Spriggs

The circular set forth that the Black Arts, a school for the Harlem community, [redacted]

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NY T-3
June 21, 1965

On June 24, 1962, [redacted] was interviewed by Special Agents of the FBI and advised that he was formerly a member of the Socialist Worker Party (SWP) but quit that organization and had no intention of going back with the SWP.

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b7C

The SWP has been designated pursuant to Executive Order 10450.

A source identified [redacted] as a member of the New York Local SWP as of April 5, 1962.

NY T-6
April 5, 1962

A characterization of the New York Local SWP appears in the Appendix hereto. [redacted]

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b7C

Source advised that [redacted] a former member of the New York Local SWP, Socialist Worker Party left the SWP and reportedly joined the PLP in Harlem.

NY T-6
March 23, 1965

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

NY 100-155529

On the evening of August 16, 1965, the Black Arts Repertory Theatre gave an outdoor show on the northeast corner of 125th Street and Seventh Avenue, New York City. This show was mostly entertainment with a few poetry readings, one of which was given by [redacted] b6 b7C

This show ended at approximately 11:00 p.m.

[NY T-7
August 18, 1965] *fu*

On August 16, 1965, the group from the Black Arts Repertory Theatre held its first outdoor show at 125th Street and Seventh Avenue, New York City. This group [redacted] and the theatre group uses a portable stage. The show started with a large jazz band and then different people read poetry. The show was held from 7:30 p.m. to approximately 10:45 p.m., and was one of a series of shows to be presented by the Black Arts during the next ten weeks. b6 b7C

[NY T-1
August 26, 1965] *fu*

IV. MISCELLANEOUS

Sources, who have furnished reliable information in the past and who are familiar with certain PLP personalities and activities in the New York City area, were contacted in June, 1965, and advised they have no knowledge of any connection between the PLP and the Black Arts Repertory Theatre School.

~~CONFIDENTIAL~~

1.

APPENDIX

FAIR PLAY FOR CUBA COMMITTEE

The April 6, 1960, edition of "The New York Times" newspaper contained a full-page advertisement captioned "What Is Really Happening In Cuba," placed by the Fair Play for Cuba Committee (FPCC). This advertisement announced the formation of the FPCC in New York City and declared the FPCC intended to promulgate "the truth about revolutionary Cuba" to neutralize the distorted American press.

"The New York Times" edition of January 11, 1961, reported that at a hearing conducted before the United States Senate Internal Security Subcommittee on January 10, 1961, [redacted] identified himself and [redacted]. He also testified he and [redacted] obtained funds from the Cuban Government which were applied toward the cost of the aforementioned advertisement.

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On May 16, 1963, a source advised that during the first two years of the FPCC's existence there was a struggle between Communist Party (CP) and Socialist Workers Party (SWP) elements to exert their power within the FPCC and thereby influence FPCC policy. This source added that during the past year there had been a successful effort by FPCC leadership to minimize the role of these and other organizations in the FPCC so that their influence as of May, 1963, was negligible.

The SWP has been designated pursuant to Executive Order 10450.

On May 20, 1963, a second source advised that [redacted] was then formulating FPCC policy and had indicated that he had no intention of permitting FPCC policy to be determined by any other organization. This source stated that [redacted] believed that the FPCC should advocate resumption of diplomatic relations between Cuba and the United States and should support the right of Cubans to manage their revolution without interference from other nations. [redacted] did not advocate supporting the Cuban revolution per se.

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2.

APPENDIX

FAIR PLAY FOR CUBA COMMITTEE

The November 23, 1963, edition of "The New York Times" reported that Senator THOMAS J. DODD of Connecticut had called FPCC "the chief public relations instrument of the CASTRO network in the United States." It is to be noted that Senator DODD was a member of the Senate Internal Security Subcommittee which twice conducted hearings on the FPCC.

The December 27, 1963, edition of "The New York World Telegram and Sun" newspaper stated that the pro-CASTRO FPCC was seeking to go out of business and that its prime activity during its lifetime had been sponsorship of pro-CASTRO street rallies and mass picket lines, and the direction of an active propaganda mill highlighting illegal travel-to-Cuba campaigns. Its comparatively brief span of life was attributed to mounting anti-CASTRO American public opinion, the 1962 Congressional hearings which disclosed FPCC financing by CASTRO's United Nations Delegation, and ultimately, the bad publicity which the FPCC received from disclosure of activities on its behalf by suspected presidential assassin, LEE H. OSWALD.

On February 6, 1964, the previously mentioned second source advised that [redacted] had recently remarked that the FPCC was dead and that there were no plans to organize another similar organization.

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On April 13, 1964, a third source advised that there had not been any FPCC activity in many months and that the FPCC had been dissolved.

~~CONFIDENTIAL~~

NY 100-155529

1.

APPENDIX

LOUIS M. RABINOWITZ FOUNDATION, INCORPORATED

Records of the Secretary of State, Cbrporation Department, State of Delaware, as made a ailable on March 30, 1961, show that a certificate of incorporation was filed on August 24, 1944, for the Louis M. Rabinowitz Foundation and the nature of the business was - to undertake, permote, develop and carry on religious, charitable, scientific, literary and/or educational work. [redacted]

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[redacted] A source advised on May 18, 1965, that [redacted] the foundation and the address of the foundation is 30 East 42nd Street, New York 17, New York.

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In early 1962, a second source advised that GUS HALL, General Secretary of the Communist Party, United States of America (CPUSA), and others in the CPUSA's leadership complained about [redacted] because of information indicating that he had been donating to and was listening to the "left faction" which included a number of people who were expelled from the CPUSA.

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On April 2, 1965, a third source advised that the foundation forwarded \$6,000.00 to HERBERT APTHEKER to further the work of APTHEKER in preparing a bibliography of the public writings of W.E.B. DU BOIS.

A fourth source advised that HERBERT APTHEKER was elected to the National Committee of the CPUSA at the 17th National Convention of the CPUSA held in December, 1959.

It is publicly known that W.E.B. DU BOIS died on August 28, 1963. At that time he had been residing in Ghana, having become a citizen of that country. He was a guest of President KWAME NKRUMAH and he had become director of the Encyclopedia Africana which was sponsored by the government of Ghana. In the fall of 1961, at the age of ninety-three he joined the CP.

1.

APPENDIX

PROGRESSIVE LABOR PARTY (PLP)
PROGRESSIVE LABOR MOVEMENT (PLM)

A source advised on April 20, 1965, that the PLP, formerly known as the PLM, held its first national convention April 15-18, 1965, at New York City, to organize the PLM into a PLP. The PLP will have as its ultimate objective the establishment of a militant working class movement based on Marxism-Leninism.

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"The New York Times," City Edition, Tuesday, April 20, 1965, page 27, reported that a new party of "revolutionary socialism" was formally founded on April 18, 1965, under the name of the PLP. The PLP was described as an outgrowth of the PLM. Its officers were identified as [redacted] New York, [redacted]

[redacted] A 20-member National Committee was elected to direct the party until the next convention.

According to the article, "The Progressive Labor Movement was founded in 1962 [redacted] after they were expelled from the Communist party of the United States for assertedly following the Chinese Communist line."

The PLP publishes the "Marxist-Leninist Quarterly," a theoretical magazine; "Progressive Labor," a monthly magazine; "Challenge," a New York City newspaper; and "Spark," a west coast newspaper.

The June 1, 1965, issue of "Challenge," page 6, states that, "this paper is dedicated to fight for a new way of life- where the working men and women own and control their homes, factories, the police, courts, and the entire government on every level."

The source advised that the PLP utilizes the address of General Post Office Box 808, Brooklyn 1, New York, but also utilizes an office in Room 622, 132 Nassau Street, New York City, where PLP publications are prepared.

~~CONFIDENTIAL~~

NY- 100 - 155529

APPENDIX

1.

SOCIALIST WORKERS PARTY-NEW YORK LOCAL

A source stated on August 25, 1960, that the Socialist Workers Party (SWP) New York Local (NYL) was founded in 1938 in New York City.

A second source stated on April 16, 1965, that the NYL was affiliated with and followed the aims and purposes of the National SWP.

The SWP has been designated pursuant to Executive Order 10450.

17*

~~CONFIDENTIAL~~



UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

~~CONFIDENTIAL~~

In Reply, Please Refer to
File No.

New York, New York
September 24, 1965

Title: Black Arts Repertory
Theatre School

Character: Internal Security-Miscellaneous

Reference: is made to report of Special
Agent dated and captioned as above, at
New York.

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All sources (except any listed below) whose identities are concealed in referenced communication have furnished reliable information in the past.

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI and is loaned to your agency; it and its contents are not to be distributed outside your agency.

~~CONFIDENTIAL~~

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Mohr

DATE: 9-29-65

FROM : C. D. DeLoach

SUBJECT: BLACK ARTS REPERTORY THEATER

BLACK ARTS REPERTORY THEATRE SCHOOL

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____

Late on September 28, 1965, I received a call from Chuck Stone, Administrative Assistant to Congressman Adam Clayton Powell (D.-New York). Stone stated he has some information regarding captioned organization as well as some other Negro groups in the Harlem section of New York which he felt we should look into. I had SA [redacted] call on Stone on 9-29-65.

Stone furnished [redacted] the following information:

Black Arts Repertory Theater, which is known in Harlem merely as "Black Arts" [redacted] who is very bitterly antiwhite. [redacted] however, appears to be [redacted] - a captive of black nationalist groups and the communists. Among those involved in Black Arts is [redacted] William Patterson who headed the Communist Party, USA, and some individuals connected with the Revolutionary Action Movement (RAM), the group involved in the plot to dynamite various national shrines.

On Wednesday, September 22, 1965, Black Arts staged a picket demonstration in front of Haryou-Act, Inc., 2092 Seventh Avenue, New York City. Haryou-Act is the local organization in Harlem directing the anti-poverty program there. Black Arts has been funded by Haryou-Act during its summer program but now is being dropped from the program. [redacted] had allowed Black Arts participation in the summer project in the interest of "summer peace," which was successful in that there were no riots in Harlem during the summer. Haryou-Act also used some black nationalist individuals in helping to organize its summer program and in encouraging participation.

Black Arts is greatly upset over its being dropped from the anti-poverty program, for its participation had meant a "considerable sum of money." On September 26, 1965, [redacted] and [redacted] called on Congressman Powell at the Abyssinian Baptist Church following morning worship services. Patterson and Powell went on to one of the fire escapes for a private discussion and the Congressman

1 - Mr. Belmont
1 - Mr. DeLoach

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY [redacted]

1 - Mr. Sullivan
1 - M. A. Jones

DWB:mmm

(8) OCT 13 1965

Continued...

CRIME RESEARCH

C. D. DeLoach to Mohr Memo
RE: BLACK ARTS REPERTORY THEATER

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b7c

later told Stone that [] had threatened him. The Congressman told Stone that [] had commented that Powell has done a great deal for Harlem but has not done enough; that Powell should get rid of all the "old men" around him. [] allegedly declared "we" are prepared to take matters in our own hands and use our own methods and even "expose you (Powell) if necessary." Stone said this was the extent of the threat.

N.Y. Stone also advised there is an organization in Harlem which calls itself the ~~Five Percenters~~. He said actually the membership is nothing more than ~~Negro hoodlums~~. They claim that 85 percent of the Negroes are not "worth a damn"; that the other 10 percent are the alleged leaders who are inept and nothing more than "Uncle Toms." The "Five Percenters" advocate eliminating the 10 percent who are leaders so that they (the five percent) can take over leading the remaining Negroes "out of the woods." Stone said he understands some of the "Five Percenters" recently have been arrested by the New York City police. He said he feels there is a connection among the "Five Percenters", RAM, and Black Arts.

Stone was advised that we are aware of Black Arts and he was thanked for the information.

We have a current investigation on Black Arts Repertory Theater, Bufile 105-141216.

RECOMMENDATION:

That this memorandum be referred to the Domestic Intelligence Division.

JPW: P ✓

OFFICERS

Mr. Tolson
Mr. DeLoach
Mr. Mohr

*Executives' Club
of Louisiana, Inc.*

201 CAMP STREET
525-2222

b6
b7C

New Orleans 12, La.

December 15, 1965

The Director
Federal Bureau of Investigation
506 Old Post Office Building
Washington, D. C. 20535

Dear Sir:

Enclosed is a copy of a Resolution passed at the regular membership meeting of the Executives' Club of Louisiana, Inc., held on December 9, 1965, which is self-explanatory.

Your consideration is earnestly solicited.

Sincerely yours,

Executives' Club of Louisiana, Inc.

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b7C

encl.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP-1 bjt/tyg

REC- 57

105-141216-6

EX-113

DEC 20 1965

ENCLOSURE

CORRESPONDENCE

BANK

5 DIRECTOR

RECEIVED-DIRECTOR
F. B. I.

DEC 20 6 23 PM '65
REC'D DE LOACH
F B I

DEC 20 4 55 PM '65

MR. JONES
DEC 20 7 23 PM '65
RECEIVED
F B I

BAMS

At the meeting this Thursday, December 9th, of the Executives Club, the following resolution will be presented:

WHEREAS an article released by the Associated Press appeared in the New Orleans States-Item on November 30, 1965 and

WHEREAS said article announced the recent formation of the "Black Arts Repertory Theater-School", and

WHEREAS said organization is reputed to teach anti-white hatred, the separation of blacks and whites by force, and establishment by force of Harlem as a sovereign black nation, and

WHEREAS SAID SCHOOL IS PARTLY SUPPORTED BY FEDERAL FUNDS, and

WHEREAS the Executives Club of Louisiana is made up of loyal, patriotic American citizens and taxpayers, many of whom are Veterans of the United States Armed Forces and outstanding leaders in their community, state and nation, and

WHEREAS the Executives Club has been previously deeply concerned with riots and the spread of hatred between black and white, which have taken place in Los Angeles and Harlem,

NOW THEREFORE the Executives Club of Louisiana does hereby resolve to urge the "Full and Complete investigation of the 'Black Arts Repertory Theater - School' and its use of Federal Funds by the proper committees of the Congress of the United States, and the Federal Bureau of Investigation",

AND BE IT FURTHER RESOLVED to this end that a copy of this resolution be sent to the President of the United States, the Louisiana Congressional Delegation, and the Director of the Federal Bureau of Investigation, urging the full investigation and elimination and withholding of Federal Funds from such Un-American organizations and groups as the "Black Arts Repertory Theater - School".

This resolution being unanimously adopted at a duly constituted meeting of the Executives Club of Louisiana, this 9th day of December, 1965, at the Roosevelt Hotel, New Orleans, Louisiana.

ENCLOSURE

105-141216-6

BAA'S

Negro Poet Whips Up Hate In Harlem 'Black Arts' Body

By HOLLIE WEST

NEW YORK (AP)—Each night in a makeshift Harlem theater a group of young Negroes give vent to their hatred of white people.

They act out dreams of a day when the Negro will stand apart from the white world, and Harlem will be an independent nation.

Their leader is the bitterly antiwhite poet-playwright, LeRoi Jones. He founded the seven-months-old Black Arts Repertory Theater-School, partly supported by federal funds.

"I don't see anything wrong with hating white people," says the 31-year-old Jones. "Harlem must be taken from the beast and gain its sovereignty as a black nation."

Jones rejects integration as a solution for the American race problem. He advocates force to bring about outright separation of black and white.

"THE FORCE WE want," he once wrote, "is of 20 million spooks (Negroes) storming America with furious cries and unstoppable weapons. We want actual explosions and actual brutality."

Jones has had three successful off-Broadway plays, and is the author of a newly published novel, a book of poetry and a book on jazz.

One play he has written for the Black Arts group is called "Jello" and is a murderous travesty on the old Jack Benny radio program.

THE PLAY'S HERO is Rochester, Benny's gravel-voiced chauffeur. Rochester winds up killing all the whites in the cast, Benny included.

Last April Jones left his cold-water Greenwich Village flat, his Jewish wife and their two children, and with several other Negro artists moved "to Harlem with our people."

They founded the theater to provide a platform for the artists and, in Jones' words, "to reeducate the nearly half a million Harlem Negroes to find new pride in their color."

A THREE-STORY tenement in

the center of Harlem was converted to their purposes. Classes were set up in such subjects as the cultural history and political philosophy of the black man in America, playwriting, painting, dance and sculpture.

Remedial reading and math courses were taught to about 80 children between the ages of 7 and 13. Jones said they were also instructed in "hard-core nationalism."

All the productions seethe with rage against "whitey," an all-inclusive term for whites, who usually are portrayed as homosexuals.

The project's pace stepped up after \$40,000 in federal antipov-erty funds was made available.

ENCLOSURE

105-141216-6

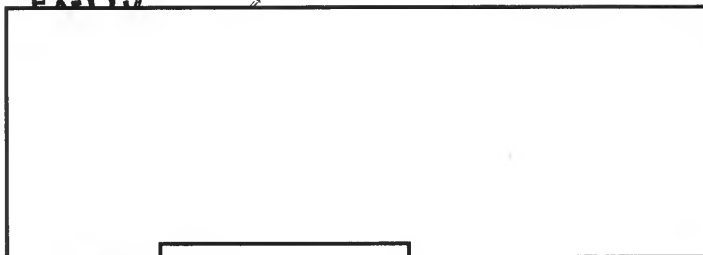
BAM'S

December 22, 1965

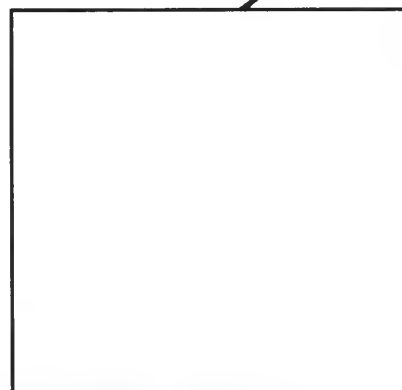
REC-57

105-141216-6

EX. 113



Dear [Redacted]

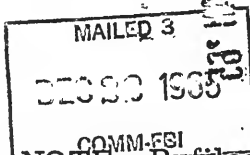


I have received your letter of December 15th, with enclosures, and the interest which prompted your communication is appreciated.

As the use of Federal funds to support the group you mentioned is not within our jurisdiction but is of interest to another Government agency, I am referring a copy of your letter, with enclosures, to the Director, Office of Economic Opportunity, 1200 19th Street, N. W., Washington, D. C., for any assistance he may be able to render.

Sincerely yours,

J. Edgar Hoover



NOTE: Bufiles contain no record of correspondent. During 1955, the Bureau furnished a speaker at a meeting of the Executives' Club of Louisiana, Inc. A copy of the incoming is being sent by form referral to the Office of Economic Opportunity and a copy is also being disseminated the the Assistant Attorney General, Civil Rights Division.

JRP:jdm
(3)

File 105-141216-6
105-141216-6

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4 BJA/KG

Tolson _____
DeLoach _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Wick _____
Tele. Room _____
Holmes _____
Gandy _____

JAN 6 1966

MAIL ROOM ☐ TELETYPE UNIT ☐

1 -

SAC, New York (100-155529)

12/23/65

Director, FBI (105-141216)

BLACK ARTS REPERTORY THEATRE SCHOOL
IS - MISC

HA Reference New York report of Special Agent
 dated 9/24/65.

Captioned organization has received considerable publicity concerning Federal funds being given to them in connection with their program. You are requested to review your files and contact appropriate sources and, thereafter, submit your recommendation as to whether further investigation of captioned organization is deemed warranted.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/22/00 BY SP4bjt/cg

RFB:rth *rth*
(4)

REC- 105

105-141216-5

MAILED 2

DEC 22 1965

COMM-FBI

5 DEC 23 1965

Tolson _____
DeLoach _____
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132
DEC 28 1965 *2B/14*

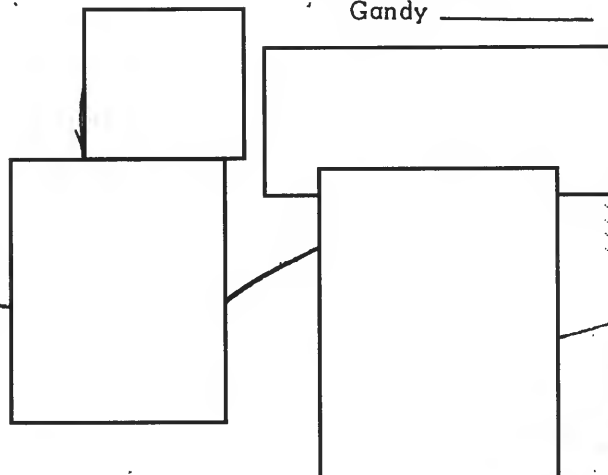
MAIL ROOM ☒ TELETYPE UNIT ☐

*SP Carter advised
re New York report by
request of above by
0607 approved
any line report 9/24/65
V. L. C. do not
J. L. C.*

Tolson ☒
 DeLoach ☒
 Mohr ☐
 Casper ☐
 Callahan ☐
 Conrad ☐
 Felt ☐
 Gale ☐
 Rosen ☒
 Sullivan ☒
 Tavel ☐
 Trotter ☐
 Wick ☐
 Tele. Room ☐
 Holmes ☐
 Gandy ☐

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51

BLACK ARTS REPERTORY THEATER



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ORIGINAL FILED IN 100-45301-A

UPI-72

(POVERTY WAR)

COLUMBIA, S.C.--REP. ALBERT WATSON, R-S.C., THURSDAY DEMANDED THAT ANTI-POVERTY FUNDS BE CUT OFF FROM A HARLEM NEGRO REPERTORY THEATER-SCHOOL HE CLAIMED ENCOURAGES HATRED OF THE WHITE RACE.

WATSON SAID THE OFFICE OF ECONOMIC OPPORTUNITY HAD GRANTED \$40,000 TO THE BLACK ARTS REPERTORY THEATER-SCHOOL OPERATED BY LEROI JONES.

"ITS SELF-STYLED LEADER HAS ADMITTED, IN FACT EVEN BRAGGED, THAT HE HATES MEMBERS OF THE WHITE RACE AND IS PREACHING HIS HATE TO ACTORS AND STUDENTS AT HIS THEATER-SCHOOL."

WATSON SAID THE THEATER'S PLAYS ARE "DISGUSTING DISPLAYS OF THIS TWISTED, UNRATIONAL HATE" AND THAT JONES "IS APPARENTLY TRYING TO FORM A CULT BASED ON VEHEMENT HATRED OF NEGROES FOR WHITES."

WATSON SAID JONES ALSO CALLS FOR BRUTALITY AND REBELLION. HE URGED THAT FUNDS BE CUT OFF FROM THE GROUP AND THAT THE PRESENT ALLOCATION BE REVOKED.

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WASHINGTON CAPITAL NEWS SERVICE

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COPY

From: **GENERAL FEATURES CORPORATION**
250 PARK AVENUE, NEW YORK 17, NEW YORK

FOR RELEASE: SATURDAY OR SUNDAY, DECEMBER 4 OR 5, 1965

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b7C

Mr. Tolson
Mr. DeLoach
Mr. Mohr
Mr. Casper
Mr. Callahan
Mr. Conrad
Mr. Felt
Mr. Gale
Mr. Rosen
Mr. Sullivan
Mr. Tavel
Mr. Trotter
Mr. Wick
Tele. Room
Miss Holmes
Miss Gandy

BLACK ARTS REPERTORY THEATRE

Paul Harvey News

YOUR MONEY PROPAGANDIZING FOR A DIS-UNITED STATES

Wouldn't that rot your socks!

Did you read about that Harlem theatre that's urging white violence? Are you financing it!

A makeshift theatre in New York's Harlem where a group of young Negroes are venting their hatred of whites. They act out dreams of a Dis-united States of America.

The performances portray "what life will be like" when the blacks are a sovereign nation.

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[redacted] this Black Arts Repertory Theatre. [redacted] says they prefer to be called "Blacks" or "Spooks," since the word "Negro" is a white man's invention.)

[redacted] advocates "force": "Twenty million spooks storming America with furious cries and unstoppable weapons ... explosions ... actual brutality...."

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And this kind of diet being fed to nightly audiences in New York is subsidized by your taxes; is paid for by \$40,000 in Federal Anti-Poverty Funds.

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In the three-story tenement in the center of Harlem, [redacted] and his "faculty" also conduct classes for some 80 youngsters, seven to thirteen years of age, including instruction in "hard core nationalism."

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[redacted] of AP attended enough of the theatre's performances to report that they "seethe with rage against 'whitey!'"

The group, after the Government subsidy came through, promptly recruited some four hundred students, expanded to include outdoor presentations this past summer -- attracting thousands to their thrice-weekly performances.

Even though reporter West threw a national spotlight on this hate outfit last month, there has been no effort -- so far as I know -- to suspend the "Federal aid."

(MORE)

File 14/216
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"Hobbs" to a white man, a "black" to a black man.)

white men, black men, to be called "blacks" or "whites", since the word

black is a term of abuse, a term of contempt, a term of hatred, a term of

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FROM: GENERAL FEATURES CORPORATION, 250 PARK AVENUE, NEW YORK 17,N.Y.

PAUL HARVEY NEWS CONTINUED PAGE #2 FOR RELEASE: SAT. OR SUN. 12-4/5-65

You and I find it difficult to imagine that the Constitutional guarantees of "freedom of speech and assembly" were ever meant to shelter such vicious propaganda as this:

One of [] plays is called, "Jello." It is a takeoff on the old Jack Benny radio program. Yet in the [] version, "Black" Rochester ends up killing all the whites in the cast, including Benny.

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[] said it: "A civilization is not destroyed by barbarian invasion from without; it is destroyed by barbarian multiplication within."

The defenders of the defectives in our midst insist, "What a magnanimous land to allow such freedom of expression."

Yet as surely as Justice Holmes defined the limits of free speech when he said, "No man is free to shout fire in a crowded theatre," is there not a parallel in the potential public menace of inflammatory propaganda?

And if what is going on these nights in Harlem is not "inciting to riot," under the legal definition, at least, to advocate insurrection, is surely sedition.

Former Supreme Court Justice Whittaker says, "We are now tolerating lawlessness when it is carried on in the name of 'Civil Rights.'"

Not only tolerating it, Mr. Justice -- we are sponsoring it!

(T-M, WRR Gen.Fea.Corp.)

PICKETS ASK:

'IS HARYOU AN ACT?'

By Bill Epton

The Black Arts Repertory Theatre took to the streets Wed., Sept. 22nd, picketing Haryou-Act. Various groups have been threatening to demonstrate all summer, but were side-tracked by vast sums of money being paid out by Haryou. Ever since Haryou began there have been a number of "sit-ins" by the youth because they were not being paid what had been promised, or were paid two to three days late.)

The Black Arts picket line was provoked by the government's cutting off its funds. In July the Black Arts, led by LeRoi Jones, negotiated a contract with Haryou allowing the group three to four programs a night, seven days a week, on three to four blocks. These programs included poetry readings, jazz music and plays. The contract was to expire in mid-October.

CONTRACT BROKEN

On Sat., Sept. 11th, Haryou staged a parade down 7th Ave. to celebrate the end of its summer program. Part of the celebration was a program in the Central Park Mall containing African dances, jazz, poetry reading and plays, largely organized by the Black Arts.

The flavor of the program was highly nationalistic and militant. "The big boys on top and their 'Toms' in Harlem and in Haryou, were obviously shaken," said one Harlem resident. "They didn't put their money into Harlem for this type of program." Haryou responded by breaking its contract with the Black Arts.

From what this reporter could see, the picket line contained obvious contradictions, while having support of much of the community. The militant and outspoken pickets directed a sharp attack against the "Uncle Toms" in Haryou and against the U.S. Government—from the murder of Malcolm X to the war in Vietnam. On the one hand they demanded the restoration of the funds of the Black Arts while at the same time calling the Haryou-Act program a failure.

While the Black Arts attacks



PICKETING HARYOU-ACT

Haryou and the U.S. government, it also demands that Haryou give them money to continue their program.

We also found some of the "nationalists" who used to be on the street corners for years, denouncing "the white man" and the "Uncle Toms," now on the Haryou payroll, defending it to the pickets.

As CHALLENGE went to press negotiations were going on between Congressman Adam Clayton Powell, representing the federal government, and agencies such as Black Arts, involving possible extension of appropriations into the winter months. It was unclear whether Black Arts would get this extension.

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The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date 10/5/65

"CHALLENGE"
page 2

File 105-141216
5/11/65

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Black Arts Repertory Theatre
School

**Shriver Quizzed
 On \$40,000 for
 Harlem Theater**

NEW YORK, Dec. 28 (UPI) Rep. Paul A. Fino (R-N.Y.) demanded to know today whether U.S. poverty war director Sargent Shriver supports the grant of \$40,000 to Harlem Negro playwright Leroy Jones's "Black Arts Repertory School," which produces anti-white propaganda plays.

In a letter, the dean of the state's GOP House delegation asked Shriver if he had consulted the White House before using Federal funds to support the Harlem project. He noted that the theater's productions had advocated Negro revolution and the murder of whites, and portrayed whites as degenerate homosexuals.

"It is too incredible to think that the Federal Government has taken such complete leave of its senses to bankroll black segregationists," Fino wrote. "Do you feel that it is fair to use taxpayers' dollars to subsidize theater projects painting whites as homosexuals and advocating black revolution? What precautions are you taking to make sure Federal money does not go to bankroll black racism?"

File
105-141216
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The Washington Post and PAGE C2
 Times Herald
 The Washington Daily News _____
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 New York Herald Tribune _____
 New York Journal-American _____
 New York Daily News _____
 New York Post _____
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 The Baltimore Sun _____
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 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 People's World _____
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UNITED STATES GOVERNMENT

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DATE 06-24-2008

Memorandum

TO : *JFM*
[Signature]
FROM :

DIRECTOR, FBI (105-141216)

DATE: FEB 25 1966

SAC, NEW YORK (100-155529) (C)

SUBJECT:

BLACK ARTS REPERTORY THEATRE SCHOOL
IS - MISCELLANEOUS

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WHERE SHOWN OTHERWISE.

ReBulet, 12/23/65.

Relet requested NY to submit recommendations as to whether further investigation on captioned organization is warranted at this time.

A review of the NY file since the submission of the report of SA [redacted] dated 9/24/65, at NY, reflected that the theatre's main activities in the past have been the production of plays and the holding of forums that have as their theme the downgrading of Whites and the uplifting of Blacks. The file reflected that some members of such Black nationalist groups as the Revolutionary Action Movement (RAM), Organization for Black Power (OBP) and the Harlem Youth Gang, known as the 5 Percenters, are known to have frequented affairs sponsored by the Black Arts Repertory Theatre School (BARTS). However, the file reflects no information which would indicate that these Black nationalist groups or any other subversive type organizations have so infiltrated or exercised such control over BARTS that it can be considered a front for these groups.

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An article which appeared in the November 30, 1965 edition of the "New York World Telegram and Sun", Page 4, indicated that BARTS was presenting plays acting out dreams of a day when the Negro will stand apart from the White world and Harlem will be an independent nation. The article indicated that the leader of BARTS was "bitterly anti-White, poet, playwright [redacted] who says he sees nothing wrong with "hating White people". [redacted]

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NY 100-155529

In regard to publicity concerning federal funds being given to BARTS by HARYOU-Act under the Federal Poverty Program, the file indicates that on September 22, 1965, representatives of BARTS demonstrated against HARYOU-Act because the latter had dropped them from the program on the grounds that BARTS was preaching racial hatred.

A current check with New York informants developed the following pertinent information:

[redacted] advised on 2/18/66, that BARTS, with offices at 109 West 130th Street, NYC, is currently not very active. Their only activity is limited to the holding of forums on an irregular basis which are poorly attended. It also appears to be in poor financial straits and it is rumored that [redacted] is no longer affiliated with it.

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[redacted] advised on 1/25/66, that the program of BARTS was formerly financed by Federal Anti-Poverty funds furnished to it by HARYOU-Act, but this source of income has been cut off. BARTS now depends on contributions it solicits and efforts in this regard have not been too successful, and this lack of financial backing will cause BARTS to "surely fold".

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On 2/9/66, [redacted] of HARYOU-Act (who is being considered for development as a PSI of the NYO but who has furnished insufficient information to determine reliability), advised that BARTS is definitely no longer affiliated with HARYOU-Act. The latter organization canceled their contract with BARTS on September 17, 1965, when officials of HARYOU-Act became apprehensive over the contents and language of the plays being put on in public by BARTS. These plays were generally anti-white in nature and expressed a Black nationalistic viewpoint. [redacted] advised that although the theme of BARTS is Black nationalist, it is not known to be supported by or controlled by any Black nationalist or Communist type organization. Since funds from HARYOU-Act were cut off, the source of income for BARTS has been by contributions only and they have been minimal. [redacted] further advised that [redacted] has recently quit BARTS and no longer is in affiliation with this group.

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